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1923b

TRANSCRIPTIONS FOR HARP BY CARLOS SALZEDO

BACH, JOHANN SEBASTIAN
Bourrée, from the Partita I ..... .50

CORELLI, ARCANGELO
Giga ..... .50

COUPERIN, FRANÇOIS
Sarabande, from the "Quatrième Concert Royal" ..... .50

→ DURAND, A.
Chaconne ..... .60

GLUCK, C. W. von
Gavotte from "Armide" ..... .50

MENDELSSOHN, FELIX
Spring Song ..... .50

PESCETTI, G. B.
Sonata in C minor ..... .90

RAMEAU, JEAN-PHILIPPE
Gavotte, from "Le Temple de la Gloire" ..... .50
Rigaudon ..... .60
Tambourin ..... .50

(Prices apply to U. S. A.)

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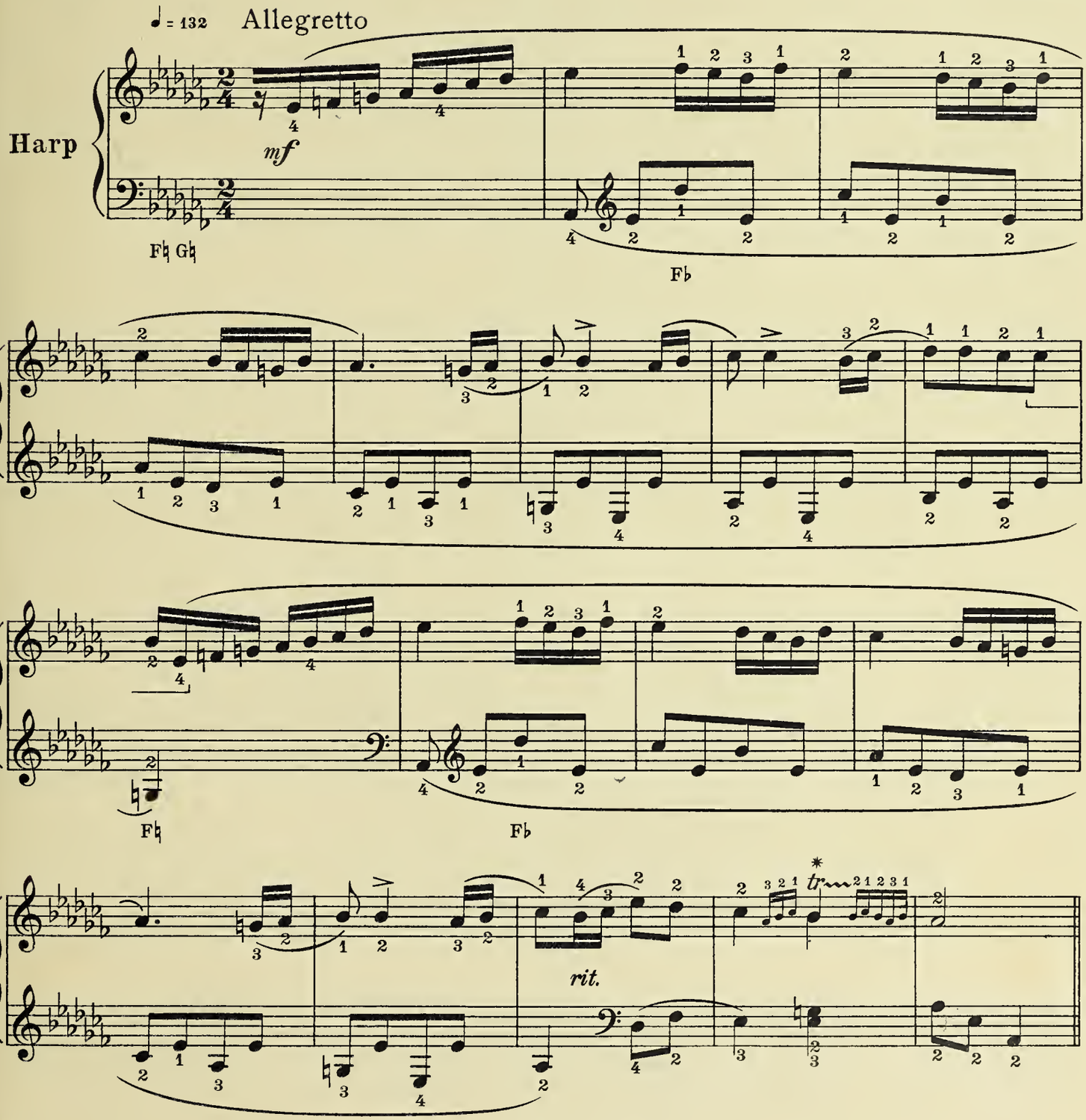
Chaconne

Transcribed for Harp
by Carlos Salzedo

A. Durand



* A deux mains. La terminaison avec la main droite.
With two hands. Termination with the right hand.

Explanations of the new signs used in this piece can be found in Carlos Salzedo's "Modern Study of the Harp" (Schirmer's Scholastic Series, No. 55) and in "Method for the Harp" by Lucile Lawrence and Carlos Salzedo (Schirmer's Scholastic Series, No. 209)
L'explication des nouveaux signes employés dans ce morceau se trouve dans "L'Étude Moderne de la Harpe" de Carlos Salzedo (Schirmer's Scholastic Series, No. 55) et dans la "Méthode pour la Harpe" de Lucile Lawrence et Carlos Salzedo.

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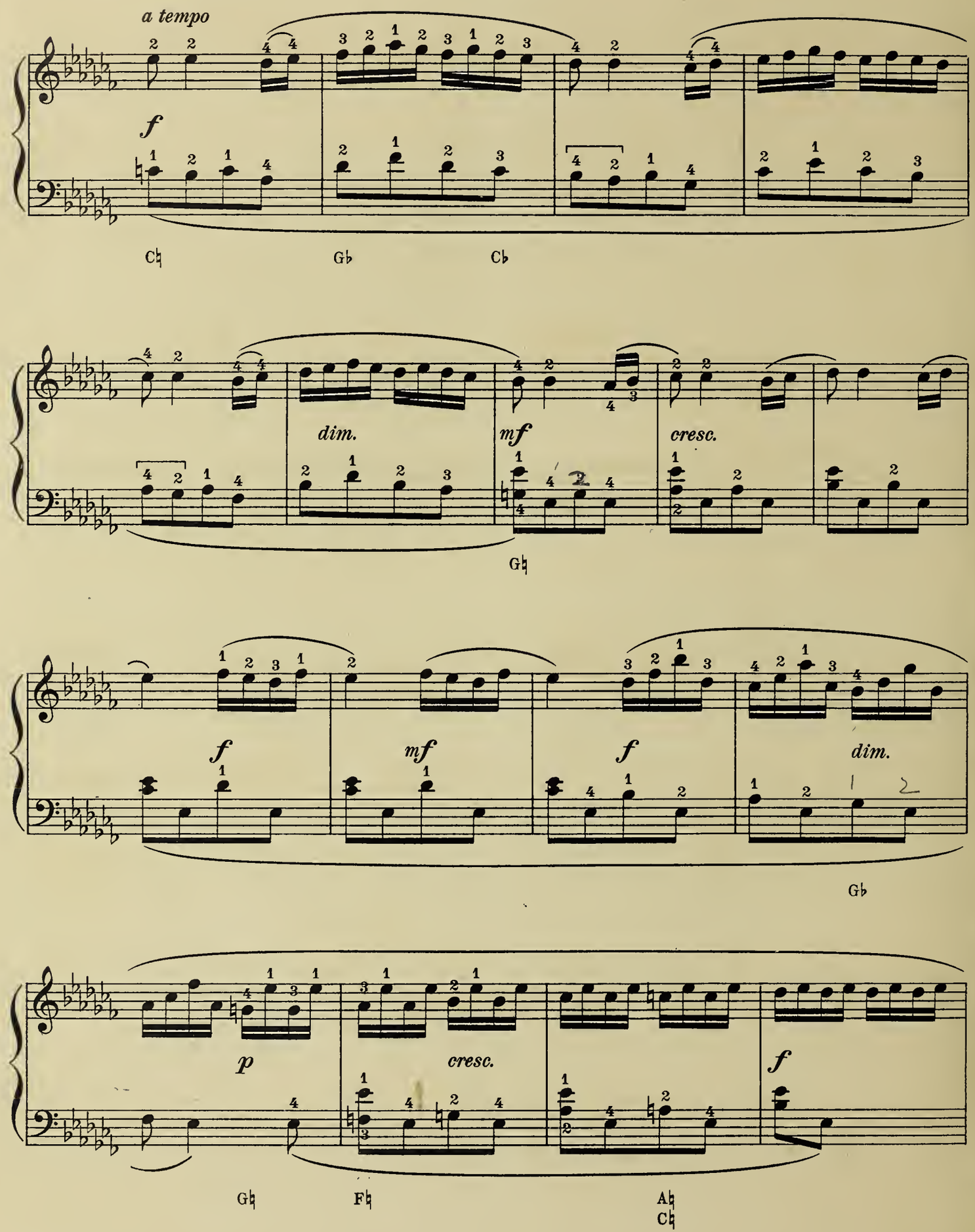
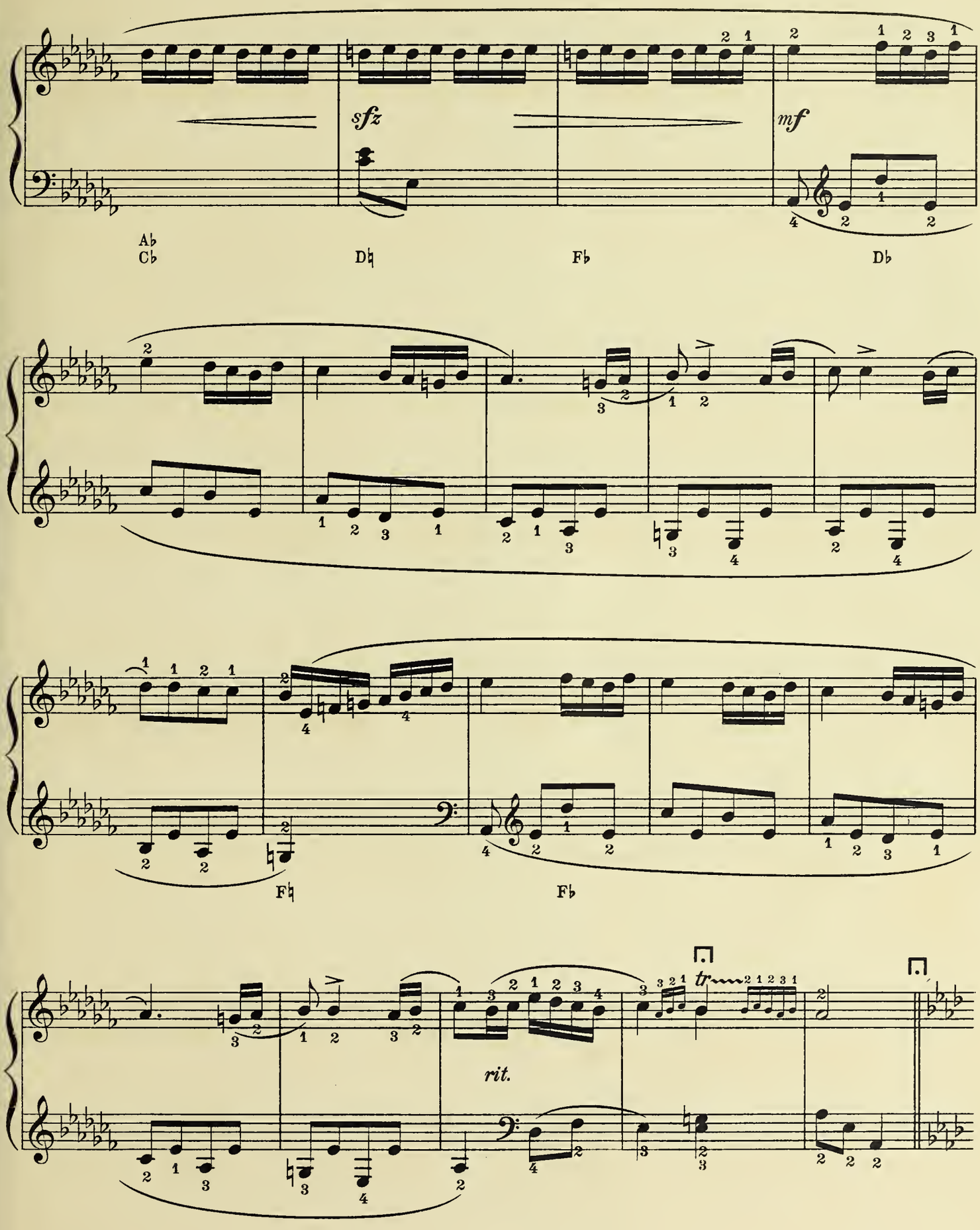
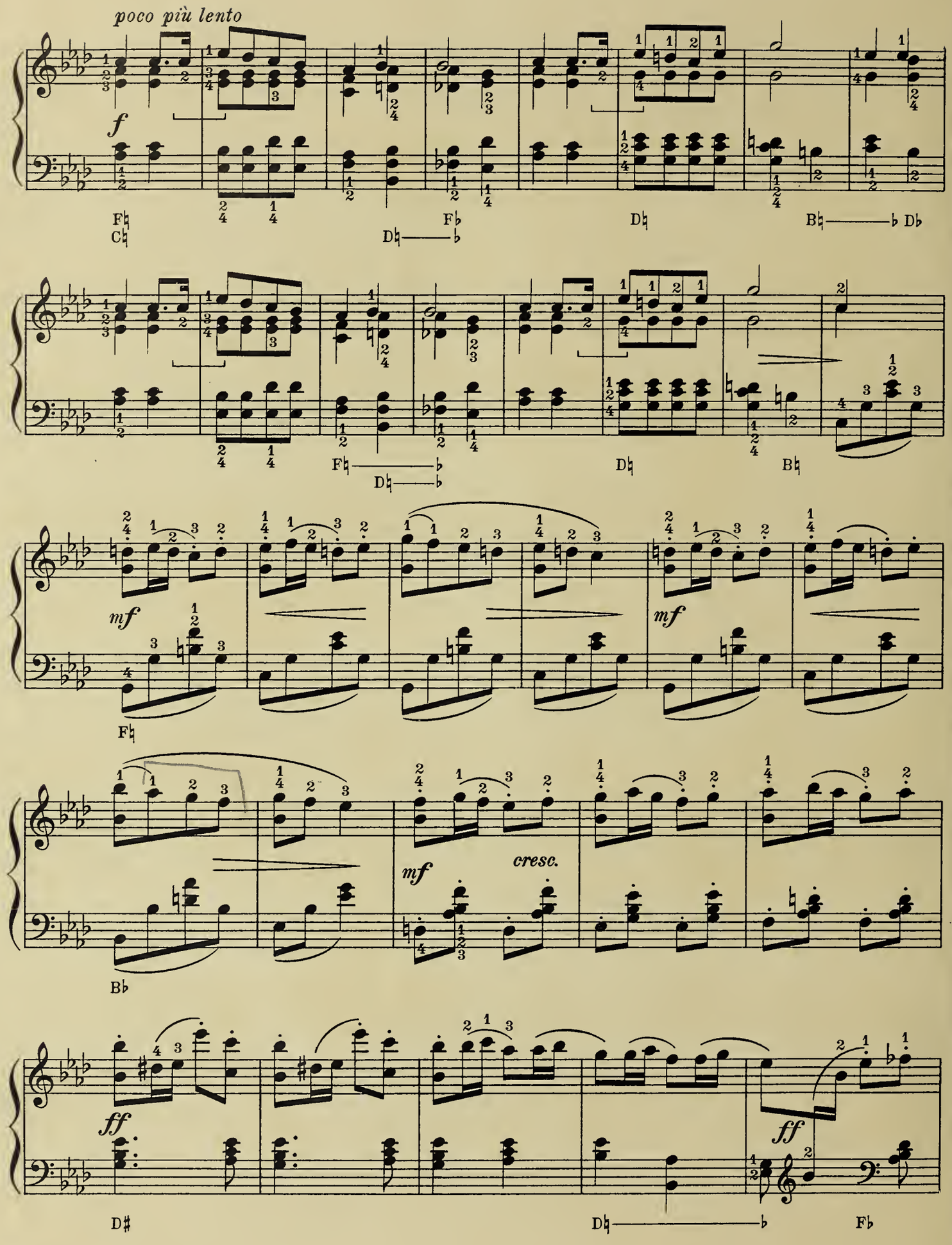
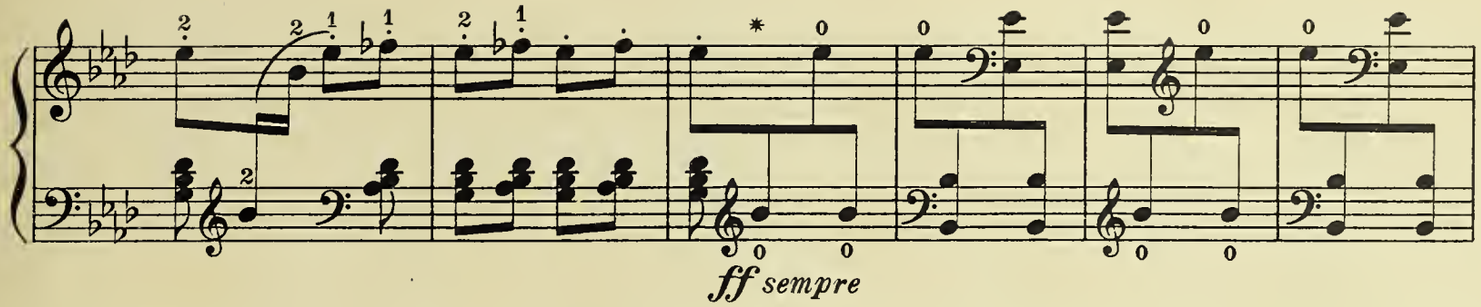
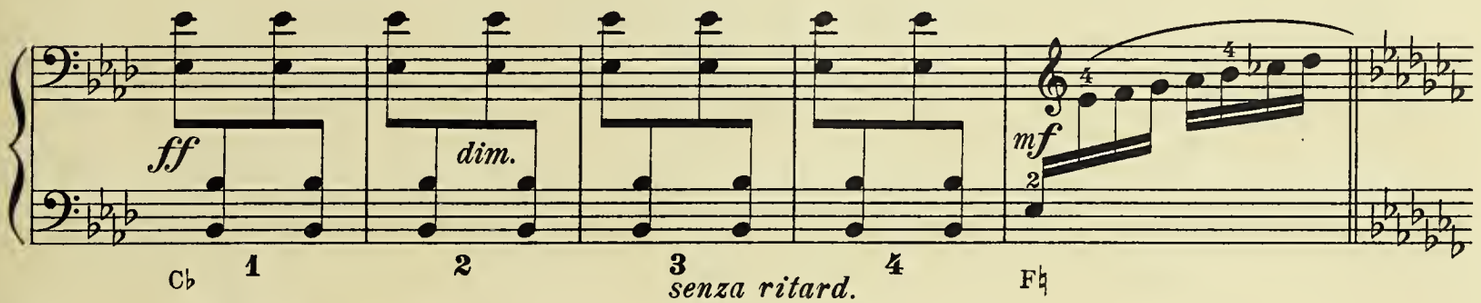
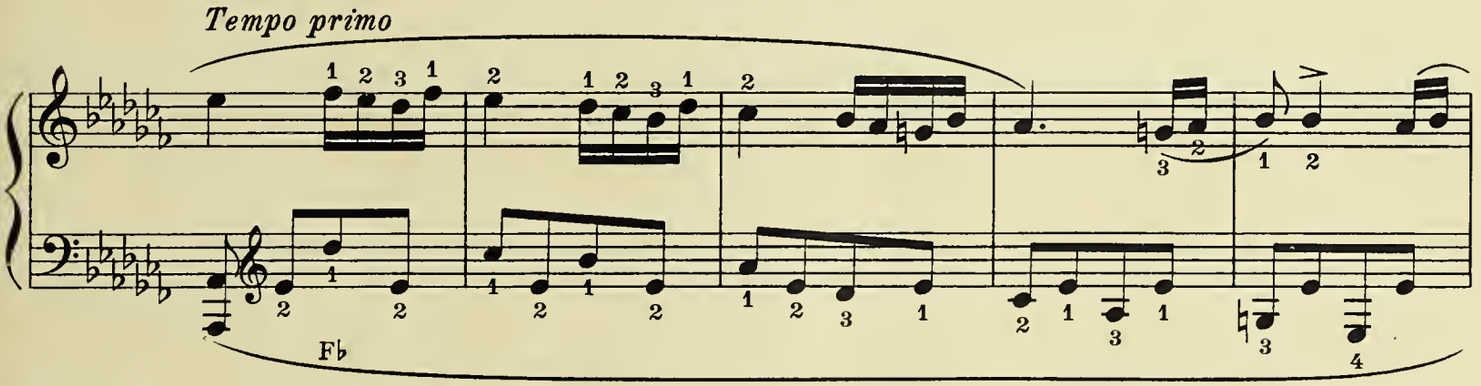


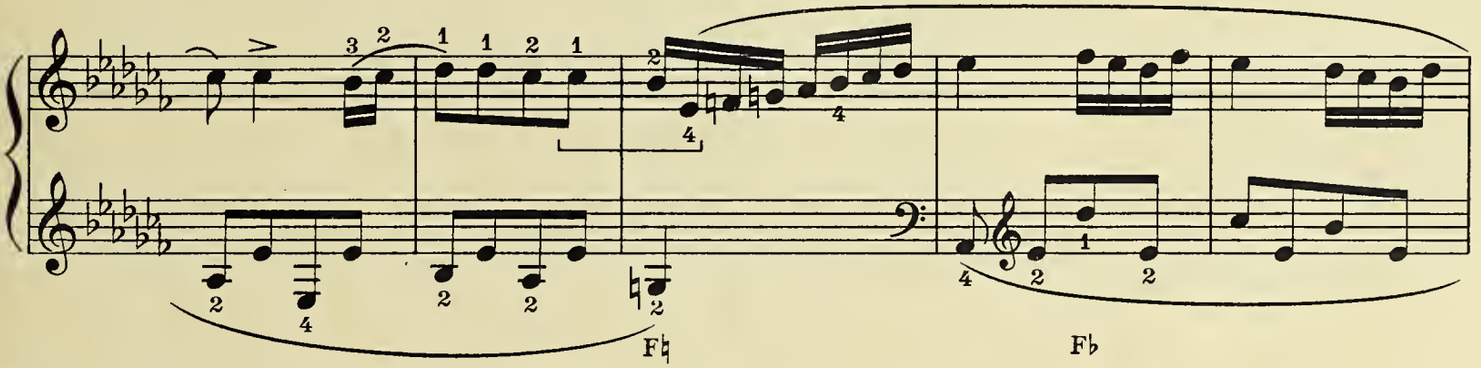

sfz
mf
A♭
C♭
D♮
F♭
D♭
F♮
F♭
rit.
tr

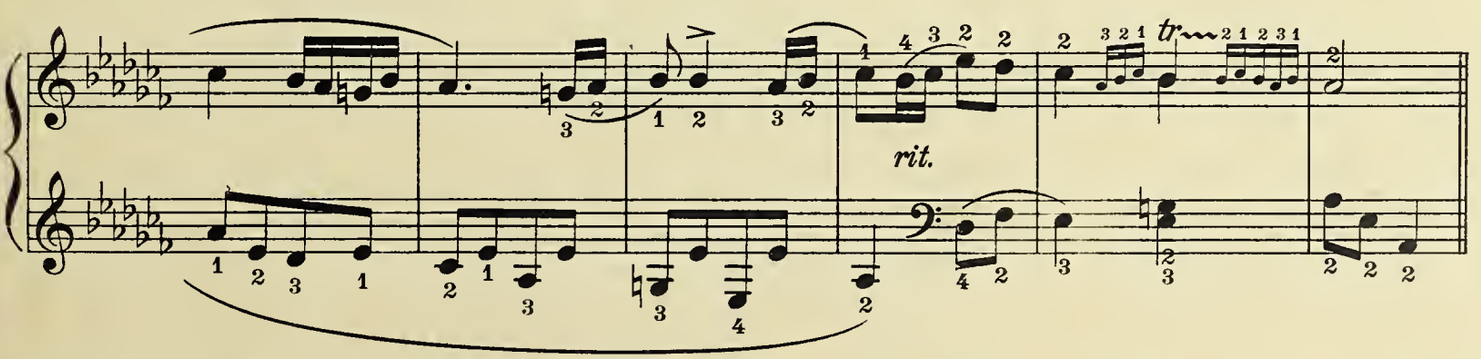

poco più lento
f
mf
mf
mf
cresc.
ff
ff





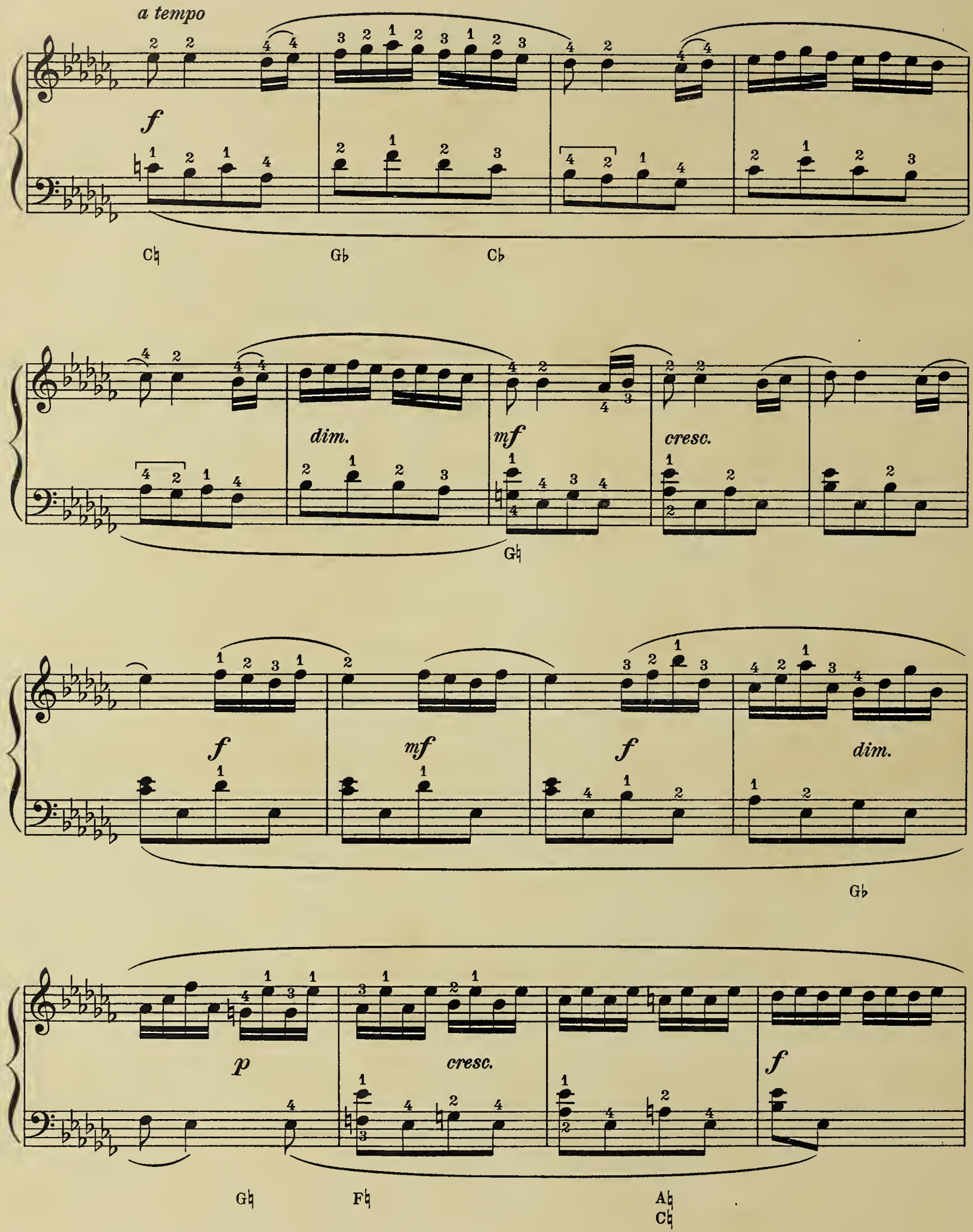


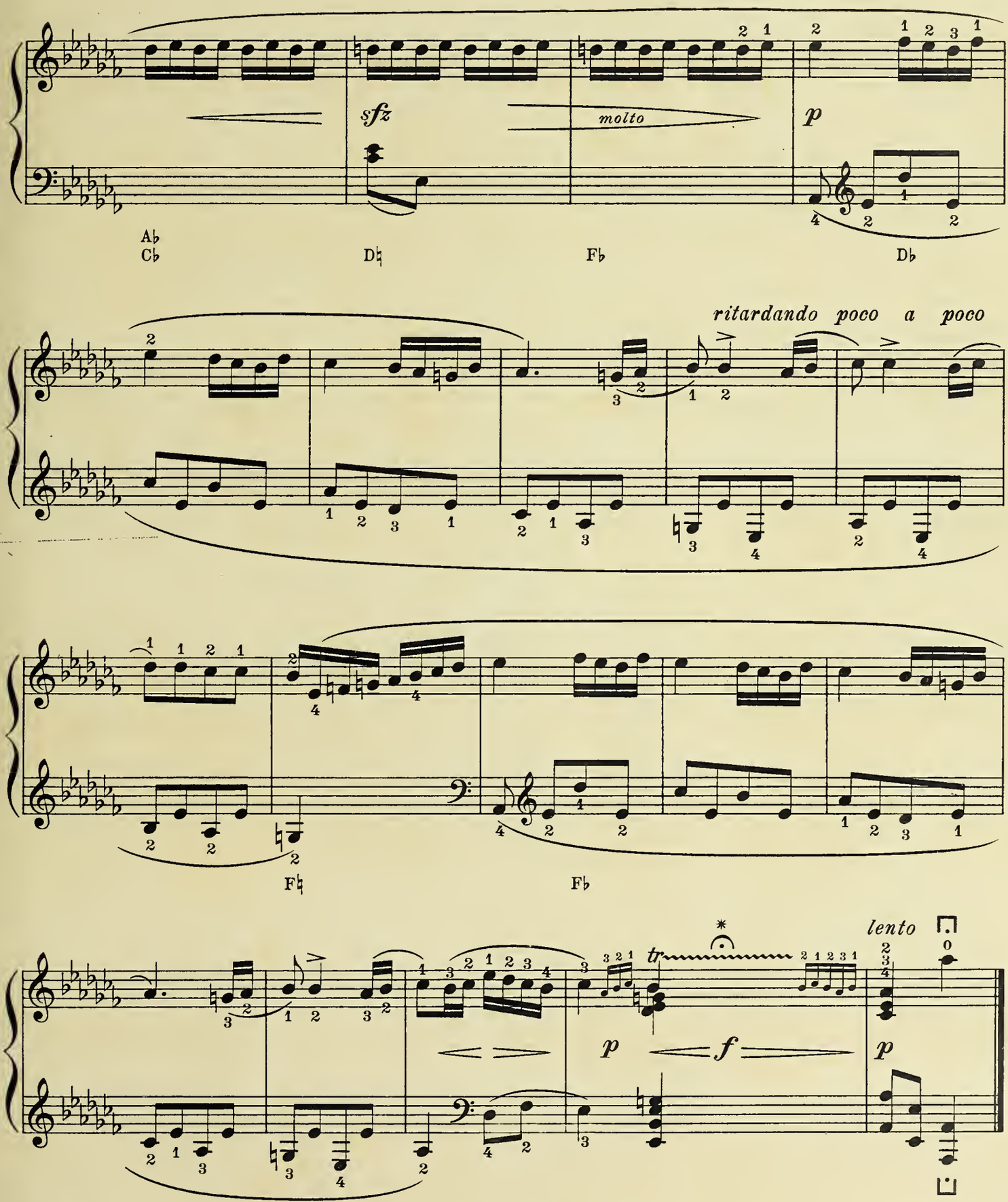




* Dans ce morceau, les sons harmoniques sont écrits en sons réels; ils sont obtenus sur la corde à l'octave basse de la note indiquée.

* *In this piece, harmonics are written where they actually sound; they are made on the string an octave lower.*


a tempo
f
C♮
G♭
C♭
dim.
mf
cresc.
G♮
f
mf
f
dim.
G♭
p
cresc.
f
G♮
F♮
A♭
C♮



* Très long.
Very long.

CARLOS SALZEDO

STUDY MATERIAL for the HARP

METHOD for the HARP

In collaboration with
LUCILE LAWRENCE

(*S. S. S. 209*)

Price, $3.00

THIS work contains fundamental exercises with illustrations and technicai explanations, serving as an introduction and complement to Carlos Salzedo's "Modern Study of the Harp." In addition, this method contains fifteen Preludes for beginners, each of which has been purposely written in a different key in order that the beginner may become familiar with the manner of key formation on the harp.

The manner of producing chromaticism (pedals) is one of the principal assets of the harp.

In these Preludes, the pedals have been used extensively to avoid harmonic monotony as well as to give beginners the opportunity of becoming acquainted at once with the use of the pedals. They are also advantageous to the musician who desires to become acquainted with the many resources of the contemporary harp.

The HARPIST'S DAILY DOZEN

(*S. S. S. 213*)

Price, $1.50

"THE Harpist's Daily Dozen" can be used by all harpists with the exception of beginners. Its aim is to allow busy or touring harpists to keep up their technique with the minimum effort.

Metronomic tempi have been purposely omitted. Players will regulate tempi in accordance with their technical ability. The sonorous substance of these exercises has been calculated to fit various tempi without losing musical value.

As in the "Method for the Harp" and the "Modern Study of the Harp," both hands are developed to the same degree of efficiency, and the text appears in English and French.

Technical explanations in the introduction will assist the artist in obtaining full value in a limited practise period.

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(*S. S. S. 55*)

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THESE Studies are not addressed solely to harpists, but to all who are interested in every musical manifestation. Composers and conductors alike will find in them information which will confirm their intuitions or solve their doubts, both with respect to the notation and the innumerable resources of the harp of to-day.

Novices as well as virtuosi can profit by these Studies. Harpists of little experience will find in every measure something which will advantageously replace the contents of uninteresting and tiresome books of exercises.

Musically, these Studies will diminish the contempt with which fine musicians regard the harp.

Technically, they will develop (in the same degree for both hands) a logical knowledge of fingering and of the various tone-effects.

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